

Repair Limit Raised to \$1,500

Class A Scaries Set New Cycle?

With war stories on the decline and musicals in full bloom, producers with an eye to the near future have been wondering what will turn up next on the wheel of public taste. The question seems to have been settled for them by the surprising rise of something old out of its accus-

(Continued on Page 6)

Commons Versus Radio Comics

The appointment of a committee to consider the annual report and to review policies of the Canadian Broadcasting Corporation was preceded by a general discussion of a lively nature about the fairness of the CBC toward political figures of opposing parties, a greater mea-

(Continued on Page 10)

Hollywood Supports Educational Council

Eight motion picture companies have made a substantial grant to support the newly-created Commission on Motion Pictures in Education, part of the American Council on Education.

The organization is interested in the use of motion pictures in the classroom and places before students parts of standard Hollywood productions.

Park, Preston, Ont. Is Not For Sale

The Park Theatre, Preston, Ontario, is not for sale, according to Premier Operating, which operates it. A persistent rumor to that effect, the source of which is not known, stirred enquiries. Premier Operating intends to make extensive alterations as soon as convenient.

No License Needed to Start Work Up to That Amount

An increase in the cost limits for the construction, repair and alteration of theatres, from \$500 to \$1,500, is embodied in the new order issued by John Schofield, construction controller, of the Department of Munitions and Supply.

Repairs, etc., up to \$1,500 may now be undertaken without applying for license.

In October, 1942, the limit of \$5,000 worth of work without a license was reduced sharply to \$500. Because theatres are public places and get much use and abuse, they require regular jobs of work done on them. For example, in Nova Scotia during

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Paper Restrictions Relaxed by Order

An increased amount of paper is now available for advertising purposes because of a revision of Order No. 332, as amended by Order No. 368 by the Administrator of Publishing, Printing and Allied Industries, and which came into force on February 28.

Section 10 of the original Order

(Continued on Page 2)

Manager Fined

Raymond Berzan, manager of the Royal Theatre, Montreal, was fined \$300 and costs for admitting minors to his theatre.

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Have You Sent Back Your Ballot in the Annual ALL-CANADIAN MOTION PICTURE POLL to the Canadian FILM WEEKLY

???

Rackow Quits Mono, A. Feinstein Succeeds

Victor Rackow has resigned as manager of Monogram's Winnipeg office and has been replaced by Abe Feinstein. Resignation became effective February 28.

B.C. Censorship Cost \$9,700.22 in Year

Motion picture censorship in British Columbia cost \$9,700.22 for the fiscal year ending March 31, 1943, according to public accounts tabled in the Legislative Assembly. J. B. Hughes, chief censor, received \$2,580; M. E. Harkshaw, an assistant, was paid \$1,530; and K. W. Smith, second assistant, received \$1,521.94. Two projectionist cutters were paid a total of \$2,532.99, and A. Dagger, clerk stenographer, received \$1,368. Office expenses were \$123.26.



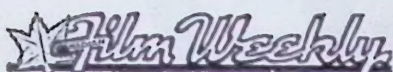
Woman of the Year

'The Need Grows As Victory Nears'

Went the Day Well?

Canadian engagement. It is a novel picture, full of suspense and thrills. Book it now through EMPIRE-UNIVERSAL.

This first of Esquire's 1944 Victory Group is in its third week at the Eglinton, Toronto, its first



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HYE BOSSIN, Managing Editor

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They Have No Cinch

Some information has just come to light which, if properly publicized, will have a great and good effect on such acts of adult delinquency as baiting authors and making nose-holding gestures at managers.

Simon and Schuster, among the leading publishers, reveal that in 20 years the firm has examined 50,000 manuscripts and selected 723 for publications. Just 81 of the 723 became best-sellers and about the same number died at birth. The rest made expenses or better. The number of books on the firm's all-time list that provided screen fare was under 20.

As J. C. Nugent, who turns a phrase and tosses a line with the best of them, wrote:

Those who quibble at bad plays and particularly at bad pictures and forget the thousands and thousands of theatres which must be fed weekly and semi-weekly, should also remember that there have not been since the birth of Monte Cristo thirty wholly original first-class books or operas. The supply must therefore necessarily consist of by-products and readaptations of more or less familiar fundamentals.

However, that ain't what the trailers say.

'Art for the Masses'

Said Phyllis Bottome, the English writer, in an interview:

Twenty years from today, all artists . . . sculptors, painters, writers . . . will express themselves in films. The change is inevitable.

Art is expression. The movies today are emotional. They will become an expression of feeling. When that happens every great artist in the world will seek them as his medium.

Art will then become of the masses. Few people really find time to read a good book, or see a fine oil painting, or a beautiful work of sculpture. Everyone, however, manages to find time to see movies.

Producers should ask of the public a little more imagination. They should begin producing films for adults; rise above the present tendency to make pictures that appeal only to the emotions. Fans are not all children. Many recent film successes have proved that most theatre-goers are ready to appreciate feeling.

Finer pictures cannot be denied. Only through them can producers realize success, financially and artistically.

We Have Progressed

It is some years since Miss Bottome made her prediction and the movies are beginning to bear her out. But there are certain difficulties which must be overcome before a fine film accomplishes its purpose. The motion picture is the means of communicating ideas and is a failure, no matter how great an artistic success it is, unless it attracts people.

The making of films that are artistic and inspirational is restricted by a pattern which must be observed if any film hopes to attract an audience. That pattern is the star system, since the human element is supreme and the public is attracted by personalities first and ideas second. And through everything a love story must move.

But producers are learning how.

The latest example of a fine, inspirational motion picture being sold to the public in dignified fashion is MGM's "Madame Curie," which stars Greer Garson and Walter Pidgeon.

It glorifies that which is the hope of mankind, scientific

Paper Restrictions Theatre Repairs Relaxed by Order Up to \$1,500

(Continued from Page 1)

der, which prohibited distribution of any printed, poster, bill or card except on the premises, is revoked and anything may be distributed anywhere which meets the stipulations stated below.

The new Order states that the advertiser may use "one ton in any one calendar quarter if the printed matter is manufactured exclusively on standard newsprint (64M 24"x36" basis) and is not, and does not contain advertising of any other than the person for whom it is printed."

The number of heralds for theatre use, formerly part of a 25-pounds-per-month overall limit of paper, has therefore been increased substantially and to an extent ample for theatre needs.

It is also permissible, the Order states, to use "75 pounds in any one calendar quarter if manufactured on paper other than newsprint." While this can mean coated stock, as far as theatres are concerned it relates mainly to the use of window cards. The amount of paper available for window cards is increased a little because under the old Order heralds had to come out of the 25 pounds per month. Under the new Order heralds are covered by newsprint allowance and the entire 25 pounds of "paper other than newsprint" may be devoted to window cards.

Another revision states that the order does not apply to "printed matter referring to public entertainment, leased for a specific period of time and not purchased outright, provided such printed matter does not bear the name of, or any other mark of identification peculiar to the lessee."

The above paragraph refers to exchange paper of the usual nature and some items shown in the press book, which is regarded as a catalogue. Window cards handled by the exchanges and usually shown in the press book are leased material if the place and time of performance are not printed or overprinted on them but added on a pasted date strip. It is presumed that they are capable of being packed and returned for further use.

It is pointed out that "weight" means the gross weight of paper or paperlike substance, including mounting and packaging, in con-

(Continued from Page 1)

1942 sixteen out of sixty-three theatres were improved and the proportion was just as great in other provinces. The \$500 limit made major repairs impossible but allowed refurbishing. Due to extra wear and vandalism the need for material and work was greater and more urgent than at any time in theatre history.

Theatres remodelled and reopened dropped from 18 in 1941 to 13 in 1942.

No new theatre may be opened in the Dominion at present, although licenses for building or repairing beyond the limit have been granted in serious cases. It is part of the policy of the department to allow the rebuilding of burnt-out premises and the erection of a new theatre in war work centres.

The new order will mean much toward lasting out the war with present items, since it makes maintenance easier.

Etheridge Returns, Varlow to Calgary

With the return of Everett Etheridge to the post of assistant manager of the Capitol, Edmonton, Fred Varlow, who pinch-hit for him during the last year, has been transferred by Famous Players to the Capitol, Calgary, in the same capacity.

Etheridge was loaned by FPC to conduct theatre operations on the Alaska Highway and opened the theatre at Dawson Creek. Varlow, on leaving, was presented with gifts by the staffs of the Capitol and Empress theatres.

dition as shipped or delivered to the purchaser.

With the exceptions stated, theatre advertisers must adhere to the practices established and in force under Order 332, which are repeated in Order 368.

Syd B. Taube, executive secretary of the Motion Picture Theatres Association of Ontario, spent considerable time with John Atkin, administrator, to analyze the effect of the original order on theatre advertising.

The Order explains that the changes are the result of two months administrative experience and, as and when the supply of paper becomes more plentiful, the Order will again be reviewed.

research, in a manner which provides untheatrical suspense. It has a rare love story and is altogether a motion picture of unquestionable good taste and outstanding quality.

"Madame Curie" is proof that Hollywood is making great strides in spite of the handicaps imposed by popular taste. More films like this one, and popular taste and good taste may yet become the same thing.

'Here Comes Elmer'

with Al Pearce, Dale Evans, Frank Albertson, Gloria Stuart
Republic 74 Mins.
MUSICAL COMEDY PACKED WITH RADIO NAMES RATES AS GOOD ENTERTAINMENT FOR FAMILY TRADE.

Again Republic makes a successful bid for family patronage. "Here Comes Elmer" is a bundle of simple, wholesome entertainment that will divert no end audiences for whom this type of film is fabricated. The film is heavily primed with song and laughter. To be sure, the comedy for the most part is on the corny side, but this shouldn't make it any the less funny.

Those who will be delighted above all others are the radio addicts. The picture is loaded with radio talent, led by Al Pearce, who proves very much of a hit with his comic antics, playing himself and Elmer Blurt, the character which he has made so successful on the air. With him are several members of his air troupe, Arlene Harris, Artie Auerbach and William Comstock, all of whom prove of great assistance in dealing out the fun. Other performers who have made names for themselves in radio are "Pinky" Tomlin, Wendell Niles, the Sportsmen, the King Cole Trio and Jan Garber and his band, the last-named being a special treat for the young folk.

The story is familiar but more than serviceable for the purposes of entertainment such as this. Pearce is the head of a radio troupe that finds itself stranded in the Middle West when it is dropped by its sponsor. Anxious to get back to his sweetheart, Dale Evans, in New York, Frank Albertson cooks up a yarn to the effect that the troupe is wanted by a big broadcasting company. When the performers arrive in New York and discover the truth, they have to resort to trickery to land a juicy engagement on the air. With Pearce playing a dual role it is only natural that mistaken identity should have an important place.

CAST: Al Pearce, Dale Evans, Frank Albertson, Gloria Stuart, Wally Vernon, Nick Cochrane, Will Wright, Thurston Hall, Ben Welden, Chester Clute, Luis Alberni, Tom Kennedy, Artie Auerbach, Arlene Harris, William Comstock, "Pinky" Tomlin, Wendell Niles, The Sportsmen, King Cole Trio, Jan Garber and band.

DIRECTION Good. PHOTOGRAPHY, Good.

'The Uninvited'

with Ray Milland, Ruth Hussey
Paramount 98 Mins.
FILM DEALING WITH THE SUPERNATURAL IS RICH IN DRAMA AND SUSPENSE; OOOZES QUALITY.

Here is an oddity indeed—a film dealing with the supernatural that bids successfully for the patronage of the intelligent and the adult. The reason for this is that infinite pains have been taken with the film treatment of the Dorothy Macardie novel. This is no cheap, obvious shocker. It is a film possessing class and distinction. No better criticism can be made of the picture than to say that one can be a non-believer in ghosts and still be impressed strongly by the film and be held spellbound by it.

The Dodie Smith-Frank Partos screenplay as directed by Lewis Allen makes superb use of suspense in maintaining the interest to the very end. Drama has an important place in the unfolding of the story. Powerful and gripping scenes are strewn lavishly through the footage.

The bulk of the action transpires in a haunted house perched on a bleak Devonshire cliff. The house, long vacant, is bought from Donald Crisp, retired man of the sea, by Ray Milland, a composer, and his sister, Ruth Hussey. Weird occurrences set them to investigating. Bit by bit they piece together the story that explains the mystery that hangs over the old mansion. The ghost turns out to be that of Gail Russell's mother.

Miss Russell, Crisp's granddaughter, is almost driven to destruction by the strange power that infests the house. Milland, who has fallen in love with Miss Russell, must exorcise the ghost in order to win happiness for the girl. This mission he accomplishes with exciting effect, bringing to a happy end a brooding film lightened by some charming moments inspired by the relationship between Milland and Miss Russell.

Produced effectively by Charles Brackett, "The Uninvited" has the benefit of superb acting up and down the line. Milland and Miss Hussey are at their finest. Little criticism is to be found with the acting of Crisp, Cornelia Otis Skinner and Alan Napier.

CAST: Ray Milland, Ruth Hussey, Donald Crisp, Cornelia Otis Skinner, Dorothy Stickney, Barbara Everest, Alan Napier, Gail Russell, Jessica Newcombe, John Kieran, Rita Page.

DIRECTION, Fine. PHOTOGRAPHY, Fine.

'The North Star'

with Anne Baxter, Dana Andrews, Walter Huston
RKO-Goldwyn 105 Mins.
HIGHLY DRAMATIC TALE OF RUSSIAN RESISTANCE TO THE NAZIS SHOULD PROVE A HEAVY GROSSER.

It has taken Sam Goldwyn to crash through with the first film from the Hollywood studios to treat of the impact of the war on the Soviet civilian population. The producer, aided by William Cameron Menzies, associate producer, has dealt handsomely and effectively with the subject, which he has spread on a broad canvas of life and death and love and hate. Under his supervision "The North Star" emerges as a throbbing, vital, searing document of Nazi villainy and Russian heroism not often matched on the screen. Here indeed is drama, vivid and uncompromising, drama that will move audiences deeply and stir them to renewed abhorrence of the ways of Hitler.

Lillian Hellman has devised a strong and eloquent screenplay in her attempt to show how a Russian border village meets the challenge of Nazi brute force. The village is the first to feel the fury of the Nazi temper. As the invaders approach, the inhabitants set fire to the village, the menfolk taking to the fields and the hills, from there launching guerrilla warfare against the enemy. In defense of their land they show themselves as pitiless and as determined as the foe, making up in heart what they lack in arms.

The film's one noticeable fault is that it takes too long setting the stage. Much of the early footage, which establishes a mood of idyllic peace and happiness to show off the Nazi deeds that follow in a harsher light, could be deeply cut to the film's benefit.

The production is loaded with fine performances. The Misses Baxter and Withers, Andrews and Granger give their best. Others whose work stands out are Walter Huston as the local medico, Dean Jagger as the guerrilla chief, Ann Harding as his wife, Walter Brennan as an old villager, and Erich von Stroheim

'Get Going'

with Grace McDonald, Robert Paige, Vera Vague
Universal 60 Mins.
LIGHT PROGRAMMER WITH ENOUGH AMUSING MOMENTS TO GET BY.

With some amusing moments scattered throughout the footage of what otherwise is a routine effort, "Get Going" should entertain folks in the neighborhoods. Story, such as it is, light and definitely not mentally taxing.

Grace McDonald plays the part of a Vermont girl who goes to Washington in order to get away from her jealous boy friend. She runs into the housing shortage but manages to team up with three girls who take her in on a clothes and room sharing arrangement. Finding work, she makes her detective boss suspect her of espionage in order to get dates with him. Eventually the boss gets wise but Grace redeems herself by discovering a real spy ring and helping to expose it.

A more-than-usually subdued Vera Vague plays one of the roomers, managing to add a number of laughs to the proceedings. Acting generally is routine with none of the players given much opportunity for histrionics. Several song numbers are interspersed.

CAST: Grace McDonald, Robert Paige, Vera Vague, Walter Catlett, Maureen Cannon, Lois Collier, Milburn Stone, Frank Faylen, Jennifer Holt, Nana Bryant, Claire Whitney, Wally Vernon.

DIRECTION, Okay. PHOTOGRAPHY, Good.

Cinema Flophouse

A policeman patrolling the beat on Sunday morning was surprised to see a man in the Rex Theatre, Vancouver. He proved to be a sailor who had fallen asleep during the Saturday night performance, snoozed right through and found himself locked in.

as a Nazi surgeon whom Huston kills.

Lewis Milestone's direction creates suspense and excitement.

CAST: Anne Baxter, Dana Andrews, Walter Huston, Walter Brennan, Ann Harding, Jane Withers, Farley Granger, Erich von Stroheim, Dean Jagger, Eric Roberts, Carl Benton Reid, Ann Carter, Esther Dale, Ruth Nelson, Paul Guilfoyle, Martin Kosleck, Tonio Selwart, Peter Pablenz, Robert Lowery, Gene O'Donnell, Frank Wilson, Louie Clair, Lynn Witherspoon, Charles Bates.

DIRECTION, Good. PHOTOGRAPHY, Fine.

THE GREATEST ALL-STAR CASTS
IN **2** SPECTACULAR

THE **1ST**

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C

WESTERN SPECIAL

UNDER WESTERN SKIES

WITH AN EQUALLY
SENSATIONAL CAST
SOON TO BE ANNOUNCED!

BIG

IN EVERY SENSE
OF THE WORD!

THE **2ND**

EVER ASSEMBLED FOR WESTERNS
ACTION-SPECIALS!

DWBOY CANTEN

with

CHARLES STARRETT ★ JANE FRAZEE
VERA VAGUE ★ TEX RITTER
QUINN (BIG BOY) WILLIAMS ★ THE MILLS BROTHERS
JIMMY WAKELY AND HIS SADDLE PALS
BUCK, CHICKIE AND BUCK
ROY ACUFF AND HIS SMOKY MOUNTAIN BOYS AND GIRLS ★ THE TAILOR MAIDS

Original Screen Play by PAUL GANGELIN • Directed by LEW LANDERS • Produced by JACK FIER

A COLUMBIA PICTURE





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P R C**

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thing to an exhibitor who
relies on an exchange

★
**FOR THIS YEAR
— NOW**

We Promise

24 FEATURES 16 WESTERNS

and

**BIGGER AND BETTER
STARS**

**BIGGER AND BETTER
STORIES**

**BIGGER AND BETTER
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**BIGGER AND BETTER
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VALUES**

**All of which makes
for
BIGGER AND
BETTER PICTURES**

See them—before you book

★
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P R C**

**Producers Releasing
Corporation
LIMITED**

Executive Offices:
277 Victoria St., Toronto, 2, Ont.



I'll Bet You Think So Too

My head is unbloody but bowed. I have no sense of news value—or so I am informed by indignant readers.

You may have read an unassuming little item in the previous issue that a Mr. Archie Laurie had become engaged to a Miss Sylvia Olivier. Considering the groom-to-be's coast-to-coast collection of cronies and what he has added to the enterprise and gayety of this industry these many years, he was entitled to an Imperial quart of printer's ink instead of a mere Mickey.

Archie's intention of kicking the matrimonial bucket and engaging in unholy acrimony is apparently a matter of international importance.

I do wish to report that the intentions of Archie's friends to sue Sylvia for alienation of affections and corruption of camaraderie, based on the idea that he would be out of circulation, have been dropped. Archie just signed a legal-looking document with more seals and ribbons on it than a horse show award, in which he promises to be present at all the usual places with the usual pals at the usual times.

The stag is being talked up now. The CPR and CNR have agreed to run special trains from the coast and bush pilots will bring in the outlanders. The Maple Leaf Gardens is being considered and if it proves to be too small, since it holds but 14,000, the affair will move to Riverdale Park.

It will be run like a political section. The Western lads will enter in cowboy regalia and mounted on Charlie Mavety's Palominos. The Eastern bunch will wear sou'-westers and ride in on big fish rigged up by Al Harvey and Pete Grant—like the billboard fishermen. And so on. Each section will parade in behind its own band and featuring such signs as "Maritimes for Laurie."

Republic, which Archie represents in Canada, will send for barbecuing a herd of cattle laid off after finishing a Roy Rogers' epic. British companies will ship ten ton of Yorkshire pudding in honor of the man who sells their films through Esquire, and O'Keefe's will run in a pipeline so that it can be washed down in proper style.

Okay, so it's a pipe dream. But I'll bet we could do if there was no war on. Archie deserves all that. That's what everyone thinks of him.

* * *

Reunion Unawares

Listeners standing around after hearing Hal Hode at the Holy Blossom Fellowship were startled to see two fellows dive suddenly into a joyful embrace and pound each other on the back. That sort of thing has been seen before. What made this so surprising was that the two men were chatting away casually when they took off on those quick fraternal flying tackles.

The fellows were Harry Bercovitch, Regina exhibitor, and Sam Sternberg, B & F executive. Herb Allen, Abe Cass and other Columbia boys had brought Berkie, a visitor, with them. Berkie had asked about Sam, a good friend whom he hadn't seen since Sam had served a term out West when both were with the Allens years ago.

Cass sighted Sternberg and called him over. It was obvious that he didn't recognize Berkie, though the face seemed familiar. "You remember Pete Egan, the Calgary hockey star, don't you?" Herb Allen asked Sam, pointing to Berkie.

"Oh, sure," Sam answered. "I thought I recognized you," he said to Berkie uncertainly.

"Go on," taunted Herb. "I'll bet you don't even remember what position he played."

Sam stalled a little when Abe Cass cracked, "Don't tell me, Sam, that you don't remember Berkie from Regina!"

It was then that the scene described in the first paragraph took place. Sam is still blushing, though Berkie has forgiven him.

Class A Scaries Set New Cycle?

(Continued from Page 1)

tomed industry confines to more honored locations.

Chiller yarns served up in fine style before carriage trade audiences may set off the new cycle. The humble horror yarn, dressed up in quality fashion and with leering monsters and such obvious tricks omitted, seems to have caught on in a big way. Formerly one of the bread-and-butter items of the shooting galleries and lowest sub runs; class in production, direction and names have made the high-class chiller-dillers into first-run downtown product.

The widespread critical acclaim of "The Uninvited," Paramount's ghost story, and the rousing grosses of 20th - Fox's "The Lodger," which is based on the story of Jack the Ripper, indicate that a new type of money-maker is being born.

"The Uninvited," due for early release in Canada, stars Ray Milland, Donald Crisp, Ruth Hussey, and a fetching newcomer, Gail Russell. The actors and director must have gotten the maximum results from their efforts, for Time Magazine, Walter Winchell and many other tough assayers of the new celluloid have called it one of the surprise pictures of the year. Reminiscent of "Rebecca," it outdoes that film in refined mystery and thrills. It is set against a lovely rural English background.

Twentieth-Century Fox's "The Lodger," also set against an English background, this time London in the 90s, is doing outstanding business in its first Canadian runs. Laird Cregar does an imitation of Jack the Ripper, grisliest character of the period. The picture is a top production and proves that appreciation of scary films is not confined to any particular class of movie patron. George Sanders and Merle Oberon share the chills with Cregar.

When the grosses on "The Lodger" and "The Uninvited" roll up, there is little doubt that Hollywood will act on them.

Mono Prexy Here

W. Ray Johnston, president of Monogram Pictures, was greeted by members of the trade in Toronto at a cocktail party at the King Edward Hotel on March 2.

Ralph Wilson Back

Ralph Wilson, who resigned as assistant manager of the Century, Kitchener, Ontario, to join the army has just returned to his old post after three and one half years overseas.



Warners' 'In Our Time' Strong Drama of Polish Resistance

SETTING their story in Poland just before the Nazi invasion, Warner Brothers have again come up with a film that ties right in with today's headlines. "In Our Time" is the story of the enlightenment of one member of the Polish aristocracy and the sacrifices he and his people make in their fight against the invaders.

Paul Henreid and Ida Lupino shine in the lead roles ably supported by Nancy Coleman, Nazimova, Mary Boland, Victor Francen and Michael Chekhov. This is Nazimova's first screen appearance in many years.

The film features a fine love story between Henreid and Ida Lupino that dominates a great deal of the footage. Audiences have welcomed it warmly in its opening situations.



The sign of a hit!

Alfred Hitchcock's

VERA

starring

TA

William BENDIX

Walter SLEZAK Mary ANDERSON John HODIAK

Directed by ALFRED HITCHCOCK Produced by KENNETH

45th ST.
BROADWAY

BWAY
45th ST

A 20th CE

BOAT

by
**JOHN
STEINBECK**

INDIAN BANKHEAD

Henry HULL Heather ANGEL Hume CRONYN Canada LEE

MACCOWAN Screen Play by Jo Swerling

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Patricia Collinge and an all-
star cast

*Breaking records in every
theatre shown to date and
will do the same for you*

* * * *

WOMEN IN BONDAGE

Gail Patrick, Nancy Kelly,
Bill Henry, Gertrude Michael,
H. B. Warner

*Here is a picture every
woman in Canada is
waiting to see*

★

For Future Money-Makers

LOOK TO

MONOGRAM PICTURES

Toronto, Montreal, St. John,
Winnipeg, Calgary, Vancouver.

Toronto Knew Selwyn Well

The passing of Edgar Selwyn in Hollywood caused as much regret in Toronto as in any other place that had known him for, though born in the USA, he spent his youth in the Queen City of Canada, where many relatives and life-long friends survive him. As a youngster named Simon living in the downtown section of the city, he gave the earliest indications of the career he was to follow by staging theatricals for other youthful fans.

Selwyn, in the early days of what was to roll up one of the theatre's greatest personal records, thought of Toronto as his home. After he had dramatized Sir Gilbert Parker's "Pierre of the Plains" and cast himself in the leading role, he chose Toronto for the opening. During that week Toronto friends gave a dinner in his honor as a local boy who had made good. The place was McConkey's, in those days the city's leading restaurant.

The youngster named Simon became Selwyn when he played with William Gillette in "Secret Service." His immense love for the craft caused him to develop into a writer, producer and director and he quit acting in 1912 to concentrate on different sides of the theatre. With his brother Archie, still in Hollywood, he produced a total of 175 plays, among them "Smilin' Through," "Fair and Warmer," "Charlot's Revue," "Gentlemen Prefer Blondes," "Within the Law," "Fair and Warmer," "The Circle" and "Strike Up the Band." Edgar produced "Bitter Sweet" with Zeigfeld and his latest production was "The Wookey" in 1941.

In their heyday, the boys operated four theatres, two in New York and the same number in Chicago. One theatre in each city was known as the Selwyn.

At the time of his death Edgar Selwyn had been at MGM for seventeen years as a writer, producer, director and executive under another American who had spent his youth in Canada, Louis B. Mayer.

Always alive to new developments in entertainment, Selwyn produced his first film in 1912. In 1915 he hooked up with an ambitious glove salesman named Sam Goldfish and they started the All-Star Feature Films Co. In 1917 he put the "wyn" in Goldwyn when each gave part of his name for the title of their new enterprise, the Goldwyn Picture Corporation. Marcus Loew and his associates had acquired the Metro company and in 1924 bought out the Goldwyn unit, founding Metro-Goldwyn-Mayer.

So Selwyn played an important part in the rise of the movies to their present position.

Selwyn worked on many films, among them "The Sin of Madelon Claudet," which won Helen Hayes an Academy Award.

There are many anecdotes of his busy life and his intense love of the theatre. Augustus Bridle in the Toronto Star told of the time when, in Chicago, he despaired of success and tried to commit suicide. He jumped off a bridge but, being winter, the ice was frozen and he was merely bruised. He laughed. As he arose another tough-luck fellow was waiting for him with a gun. The fellow wanted money. Selwyn, with his dramatic knack, told of his plight in such fashion that the would-be gunman pawned his pistol and gave Edgar half the money, who used it to go to New York.

In his early days around Times Square he sold neckties, was a theatre usher, became a walk-on actor and finally a ticket broker. But he had found the trail and helped create and share the great days of the living theatre.

At the time of his death he was writing his memoirs, to have been called "My Brother, Arch." It would be a shame if they do not see print for there would be much in them of great interest to Canadians.

Red Cross Asks Ten Millions

Members of the Red Cross committee of the Motion Picture War Services are busy collecting theatre contributions and exhibitors are in turn canvassing their staffs for prisoner of war food parcels. The aim is to get one parcel from each employee wherever possible and many exhibitors are making up the difference needed to meet the objective.

Each such parcel, of which 8,000,000 were shipped last year, contains 16 oz. milk powder, 16 oz. butter, 4 oz. cheese, 12 oz. corned beef, 10½ oz. pork luncheon meat, 8 oz. salmon, 3¼ oz. sardines or kippers, 7 oz. raisins, 6 oz. dried prunes, 8 oz. sugar, 16 oz. jam or marmalade, 16 oz. pilot biscuits, 5 oz. eating chocolate, 1 oz. salt and pepper, 4 oz. tea and 3 oz. soap.

It can be seen that the contents are especially selected to provide the most in nutrition.

Such a parcel is a feast to a prisoner of war.

Commons Versus Radio Comics

(Continued from Page 1)

sure of government control and other aspects of operation.

Radio comedians of international renown came in for comment during the speech made by E. G. Hansell, Macleod, Vulcan, Alberta. Mr. Hansell said that the vast sums paid out for commercial advertising on the radio was put on the price of goods and paid for by the public in that way. He suggested an investigation.

"I understand that the advertising costs of a corporation are written into its cost sheets," he said, "and therefore are not subject to taxation. They are hidden."

When he informed the House that the talent cost alone of the Jack Benny program was \$20,000 per show, the following discussion ensued:

Mr. Martin: Jack Benny gets \$25,000 a week.

Mr. Hansell: I do not know what his salary may be.

Mr. Mitchell: Is that the Canadian cost or the international cost?

Mr. Hansell: No, he is paid by the sponsor of the product, General Foods.

Mr. Knowles: We all pay for it.

Mr. Hansell: Well, you may. That is my argument. The talent costs for the Bob Hope program are \$11,000.

Mr. Martin: He is worth it.

Mr. Hansell: I am sorry; I do not agree with my hon. friend. I do not believe any man is worth \$10,000 to read — I am going to say this in spite of the risk of unpopularity — a lot of silly gags which some other men behind the scenes have written up for him.

Mr. Martin: What about Charlie McCarthy?

Mr. Hansell: Well, Charlie McCarthy, the wooden-head, gets \$10,000 every time he broadcasts. The Lux Theatre gets \$10,000 a program; Bing Crosby, \$10,000; Abbott and Costello, \$10,000, and so forth and so on.

Mr. Martin: What does Mortimer Snerd get?

Mr. Hansell: I would not mind being a comedian myself if I were able to get such a salary...

Geo. F. Perley Passes

George F. Perley, prominent Ottawa business man, passed away there last week. In 1923 he formed Ottawa Film Productions, Ltd., in co-operation with R. H. Fringle. They produced two motion pictures, "The Man From Glengarry" and "Glengarry School Days."

'42 Was Big Film Year in Canada

There were 31 new motion picture theatres opened in Canada during 1942, according to the report of the Dominion Bureau of Statistics, Ottawa,—a drop of 22 from the number opened in 1941. These figures include community halls in the Prairie provinces in which permanent projection equipment had been installed. Theatres remodelled and reopened were 13 as compared with 18 in 1941. The number of theatres closed during 1942 was 37, which is 32 less than the figure of the previous year.

Quebec, with 11 new places where commercial showings took place, led the provinces. Saskatchewan came next with seven, followed by British Columbia with four and Manitoba with three. Prince Edward Island was the only province without a new situation. In 1941 Ontario led the rest with 21 new situations, Quebec having been second with 14.

There were 1,251 motion picture theatres in operation during 1942. Employed in them during the year were 5,698 males and 3,009 females. Male employment was 523 less and female employment was 513 more than in the previous year, a reflection of the manpower situation. Though there were only seven more employees in 1942 than in 1941, the total payroll of \$8,265,901 showed an increase of \$1,034,276. These

Saves Three Kids

Herbert Wisner, manager of the Capitol, Halifax, rescued the three younger children of Mrs. John Daley during a fire in their home. Mrs. Daley was at church. Wisner got in before the firemen, who couldn't save the structure.

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Dominion Bureau of Statistics Presents Annual Survey of Film and Theatre Field

employment figures do not include proprietors or firm members.

Itinerants' Big Year

Itinerant operators numbered 96 in 1942. Twelve of these, using 35 mm. equipment, played to 205,360 admissions in 1,444 days and grossed \$55,050. The remaining 84, using 16 mm. equipment, operated 7,481 days and had 617,027 admissions and \$164,109 in receipts. In some provinces figures were withheld to avoid disclosing individual operations but all receipts were included in the total of each division.

A comparison with the figures of the previous year shows a considerable gain for the Itinerants in 1942—\$27,936 for 35 mm. and \$22,842 for 16 mm. operators.

Admissions, Grosses Up

Admissions to motion picture theatres in Canada exceeded one hundred and eighty-three and one-half millions in 1942 while box office receipts, exclusive of amusement taxes, reached a total of \$46,461,097 according to the annual survey. Federal and Provincial amusement taxes collected on admissions amounted to \$11,713,165. Per capita expenditure, including amusement taxes at motion picture houses, stood at \$5.01 for 1942. British Columbia came first with \$7.52 per person spent in this entertainment field, followed by Ontario with \$6.53, Nova Scotia \$5.89, Manitoba \$4.39, Alberta \$4.22, Quebec \$3.81, New Brunswick \$3.75, Saskatchewan \$2.56 and Prince Edward Island \$2.52. There were altogether 1,251 motion picture theatres in Canada in 1942. Admissions increased 13.0 per cent and receipts 12.3 per cent in 1942 over the preceding year.

All provinces reported gains in admissions and receipts over 1941, notable increases being recorded in the cities of Halifax, Edmonton, Calgary and Vancouver. Percentage increases in box office receipts over 1941 for the various provinces are as follows: Prince Edward Island, 26 per cent; British Columbia, 22 per cent; New Brunswick, 21 per cent; Nova Scotia, 20 per cent; Alberta, 18 per cent; Quebec, 13 per cent; Saskatchewan, 9 per cent; Ontario, 8 per cent and Manitoba, 6 per cent.

Cities with increases in receipts amounting to 10 per cent or over, together with the percentage increases over 1941 are as follows: Vancouver, 25 per cent; Edmonton, 23 per cent; Calgary, 21 per cent; Halifax, 20

per cent; Hamilton, 19 per cent; New Westminster, 19 per cent; Windsor, 17 per cent; St. John, 16 per cent; Sydney, 16 per cent; Ottawa, 15 per cent; Montreal, 13 per cent; Regina, 10 per cent.

32% of Capacity

Potential admissions to motion picture theatres in 1942 totalled 566,637,994. This figure represents the number of admissions possible with a full house in every theatre at every performance. Comparison with the actual number of admissions or 183,735,258 indicates that 32 per cent of the seating capacity was utilized on the average at each performance, an increase of 1 point over the corresponding ratio for 1941. The ratio for 1942 varied considerably for different provinces, ranging from 36 per cent in Nova Scotia down to 26 per cent in Saskatchewan. Ratios computed for some of the larger cities show 44 per cent for Halifax, 39 per cent for Toronto, 36 per cent for Windsor, 35 per cent for Edmonton, 35 per cent for Hamilton, 35 per cent for Quebec, 34 per cent for Calgary, 34 per cent for Vancouver, 33 per cent for Ottawa, 30 per cent for London, 30 per cent for Winnipeg and 29 per cent for Montreal.

Theatres classified according to ownership show 503 moving picture houses operated by firms owning 4 or more units, the "chain" group. Chain theatres had 70.3 per cent of the total receipts in 1942 and 66.8 per cent of the total admissions. Proprietors with only one unit operated 549 or slightly more than one-half the total number of theatres, accounting for 22 per cent of the total receipts and 24 per cent of the admissions.

Singles and Duals

The proportion of single feature programs shown in 1942 compared with 1941 remained unchanged. Such performances formed 38.5 per cent of the total number while double feature programs made up the remaining 61.5 per cent. The proportion of double feature programs to the total was lowest in Prince Edward Island at 1.3 per cent and highest in Quebec province at 78 per cent. Double feature programs formed 66 per cent of the total number shown in Ontario, 63 per cent in British Columbia, 61 per cent in Manitoba, 42 per cent in Alberta, 39 per cent in Nova Scotia, 37 per cent in New Brunswick and 31 per cent in Saskatchewan.

Exactly one-third of the total number of theatres in Canada used double feature programs exclusively throughout the year. These theatres accounted for 49 per cent of the total admissions and the box office receipts amounted to 43 per cent of the total for 1942. In Quebec double feature programs accounted for 76 per cent of the theatre admissions and their receipts amounted to 68.5 per cent of the total for the province.

Though the percentages of single and double features were the same in 1942 as in 1941, there were 47,319 more performances during the latter year, which brought the total to 760,115.

Exchange Figures

Reports secured from 78 film exchanges engaged in supplying films to the theatres show total receipts for 1942 of \$14,313,904, of which \$13,892,093 represents the rental of films, \$370,740 represents revenue from advertising and \$51,071 receipts from other sources. Salaries and wages paid to 795 employees amounted to \$1,473,943. Film releases were reported by the exchanges for the first time in the 1942 survey. These releases totalled 2,358 films of which 795 were features, 464 cartoons, 461 news reels and all other films 638. On breaking down the number of feature films by country of origin, the reports show that 734 were produced in the USA, 42 in Great Britain and 19 in other countries.





Universal's 'Gung Ho!' A Thrill-Packed Saga

REFLECTING excellent showmanship and handing out an abundance of thrills, Universal's "Gung Ho!" provides the screen with one of the most exciting films of the season.

Produced by Walter Wanger, "Gung Ho!" tells the story of the raid on Makin Island by the Marines, an event that won much notice in Canada at the time.

Randolph Scott, Grace McDonald, Alan Curtis, Noah Beery, Jr., J. Carrol Naish, Sam Levine and Rod Cameron are some of those who carry the story forward.

Much of the film action takes place on a submarine delivering the raiders.

